THE LIGHT OF TRUTH

— OR —

SIDDHANTA DEEPIKA.

Monthly Journal, Devoted to Religion, Philosophy, Literature, Science, &c.

Commenced on the Queen's Commemoration Day, 1897.

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ON BRAHMA SUTRAS.

LECTURE NO. II.

BRAHMAN.

After the qualification necessary for one to make enquiry into Brahman is defined by the first Sutra " அதாதோ ப்ரஹ்மஜிஜ்ஞாஸா " the question which must naturally suggest itself is what is Brahman ? Ordinarily no enquiry is possible and even fruitful if the object of the enquiry is left undefined. The desired result of every enquiry is the realisation of its aim and such realisation is the perception of identity between the conception of an object as described and its presentation as cognised. The object of the enquiry being Brahman, it should be described before an attempt can be made to cognise it. In this respect, the Scripture places us in a peculiar dilemma by affirming that Brahman is undefinable, indescribable and incapable of utterance and thought. It is said in Katopanishad. "நாயமாத்மா ப்ரவசனேன லப்யோ ந மேதயா ந பஹுனா ச்ருதேன" which means.

" This Atman cannot be learnt from words nor by means of intellect nor by immense study." The Brahadaranya Upanishad declares " விஜ்ஞாதாரமரே கேன விஜானீயாத் " which means " by what means can one known the Knower and " யேனேதம் ஸர்வம் விஜானாதி தம் கேன விஜானீயாத் " meaning " Him who knows everything by what means is one to know." It is stated in Taitriyopanishad " யதோ வாசோ நிவர்த்தந்தே அப்ராப்ய மனஸா ஸஹ " which means " The words with mind return without reaching it." Nevertheless, cognition of Brahman is said to be possible and there is a marvellous concurrence among all the Vedic texts which predicate the possibility of Brahmagnana or realisation of Brahman. For instance Mundakopani-

shad says "ஹிஞ்தெஹ்ருதயக்ரந்திஃசிஞ்ஞ்தெஸர்வ ஸம்ஶயாஃ । க்ஷீயந்தெசாஸ்யகர்மாணி தஸ்மிந்த்ருஷ்டெபராவரெ" which means "when Brahman is seen, the tie of heart is broken, all doubts are cut off and all Karmas (fruits) vanish." Taitriya Upanishad says "ப்ரஹ்மவெதப்ரஹ்மைவ பவதி" which means "He knows Brahman and he becomes Brahman itself." "ப்ரஹ்மவிதா ப்நோதிபரம், ஆநந்தம்ப்ரஹ்மணொவித்வாந் நபி பெதிகுதஸ்சந" which means "one that knows Brahman attains the highest. One that knows the beatitude of Brahman has no fear from any source." Thus the Vedas apparently blow hot and cold; for they ordain that for the purpose of Salvation Brahman should be known; but when you ask what is Brahman, they answer "we cannot tell you what it is." This seeming incongruity is perfectly reconciliable, for the former declaration is one of truism relating to a Mukta or emancipated Soul. But, the impossibility of cognition is imputed to one who is in the state of Samsara or bondage. The reaton is this. Science can teach only so far as the ideas which can be imported into human mind by one of the four methods of Upalapdhi or cognition, i.e. (1) Pratyaksha or sensory perception (2) Anumana or perception by inference (3) Upamana or perception by analogy and (4) Sabda or perception through words.

None of these perceptions is possible in case of Brahman Now as regards sensory perception, the senses being constituted by ingredients limited by time, space and causality cannot approach Brahman which is a substance lying beyond the region of such limitations. The Kenopanishad emphatically declares "ஶ்ரோத்ரஸ்யஶ்ரோத்ரம், மநஸொமநொயத், வாசொஹவாசம்ஸ உப்ராணஸ்யப்ராணஃ, சக்ஷுஷஸ்சக்ஷுஃ, அதிமுச்யதீராஃ ப்ரேத்யாஸ்மாலோகாத் அம்ருதாபவந்தி ந தத்ரசக்ஷுர்கச்சதி, நவாக்கச்சதி,நொமநொ" which means "it is ear of the ear, mind of the mind, speech of the speech, breath of the breath, and eye of the eye. Being freed from these senses or limiting adjuncts, the brave or wise on departing from this world become immortal. The eye does not go thither nor speech nor mind."

Generally, perception by inference requires three ingredients i.e. experience, rule and indication. (அநுபவஃ, நியமஃ, லிங்கஃ) and it is the result of these three. For instance: Smoke is observed on a mountain and it is inferred that there is fire there. By what process? "மஹாநஸாதௌ தூமவத்வஹ்நிஸத்வம் த்ருஷ்டமிதி அநுபவஃ=The experience is that in kitchen and other places, whenever smoke is observed, fire is found to exist. By such experience "யத்ரயத்ரதூமஃதத்ரவஹ்நிரிதிநியமஃ = Rule is that wherever smoke is observed, fire must be present. In the case of the mountain பர்வதொதூமவாந் இதிலிங்கஃ = Indication is that smoke is observed on the mountain. On the presence of these elements the ஸாத்யம் or conclusion is பர்வதொவஹ்நிமாந்=That there is fire on the mountain. Such conclusion is impossible in case of Brahman as there is no experience, rule or indication in connection with it and therefore it is incapable of perception by inference.

As for analogy, it pre-supposes two things of which one is similar to the other as regards one or more of their attributes. Is there any other thing besides Brahman and similar to Brahman in point of any of its characteristics? To this question, the Scripture makes an emphatic denial. The Brahadaranya Upanishad declares "இதம்ஸர்வம்யதயமாத்மா, யத்ரத்வஸ்யஸர்வ மாத்மைவாபூத்தத்கேநகம்பஶ்யேத், கேநகம்விஜா நீயாத் ஸஏஷநேதிநேத்யாத்மா" which means "This everything and all is Brahman, when the self only is all this, how should he see another and how should he know another......that self is to be described as "no, no" and thus by eliminating everything as அநாத்ம or nonself,

the Scripture precludes the possibility of conceiving anything similar to Brahman. The Swetaswatara Upanishad maintains "நதத்ஸமோ ஹ்யதிகஸ்ச த்ருஸ்யதே" =None is seen similar to it or better.

Perception through words is equally impossible, for words can relate to things concrete and finite. The Kenopanishad says "நதத்ர வாக் கச்சதி"='Speech does not got thither,' as also the Taitriya Upanishad which declares யதோ வாசோ நிவர்த்தந்தே அப்ராப்ய"='Words return without reaching it.' It is also stated in Kenopanishad "யத்வா சாநப்யுதிதம்|| யேந வாகப்யுத்யதே"=That which is not proclaimed by speech, that by which speech is proclaimed."

Thus Brahman being declared to be a substance which sense cannot grasp, words cannot reveal and mind cannot comprehend, a verbal definition of such a substance is obniously impossible. Then what is that into which enquiry is ordainel? Primarily should we not know what is the object in respect of which enquiry is to be made? Some definition, however imperfect it may be, however inadequate the service it may render is needed as a working hypothesis to help the disciple in his pursuit of enquiry. Definition is of two kinds; they are, தடஸ்த லக்ஷண or derivative definition and ஸ்வரூப லக்ஷண or direct definition. The derivative definition is one by which an idea is given of a particular thing with reference to its connection with or dependency on another thing, while such connection on dependency is not inherent in the former. For instance, king is described as a man who wears a crown and minister as a man who goes on a white horse. King does not always wear a crown nor minister always goes on a horse-back. Wearing crown or going on the back of a white horse is not an inherent or inseparable attribute of them respectively. That king is one-eyed or the minister is a lame man is the instance of what is known as ஸ்வரூபலக்ஷண or direct definition, for, being one-eyed and lameness are respectively the inherent and inseparable attributes of the king and the minister. The definitions contained in the Upanishads are of the one or the other of the two kinds or a mixture of their characteristics. But every one of the definitions seems vague in itself and is in no way calculated to produce a clear conception of the subject sought to be defined. Probably they are meant for those advanced intellects partially trained in the method of introspection, but so far as the average students of the metaphysics are concerned, these definitions are merely descriptive and fall short of the aim of denoting the object of the enquiry, because, the ordinary human minds subject to the material environments and only trained in the method of cognising the outside material objects are incapable of receiving any definite impression from them. When a man born blind wants to have a definition of milk it is next to useless to instruct him by saying that milk is as white as a swan of which the blind man has no conception whatsoever. Such descriptive versions in the shape of definitions are not uncommon and we can see many in some of our poetic works on medical diagnosis. For instance, some of them teach comically enough that when a particular malady is rife, the pulses indicative of the bile and mind, move as majestically as the royal elephant of Indra and that when another malady affects the body, the velocity of the pulses is as quick as the celestial swan of Brahma or of Vasuki, a mythological serpent as though the student is familiar with the elephant of Indra, swan of Brahma or Vasuki. These versions are merely descriptive and cannot convey in the least an idea of the subject described. Now we shall examine the definitions given by some of the Upanishads and see whether they are sufficient to create a settled conception of Brahman.

(1) Taitriyopanishad. ஸக்யஂஜ்ஞா நஂஅநந்தஂ ஐூஹ்ம=Brahman is truth, intelligence and is endless.

(2) Aiteraya Upanishad. ஸ வ௲ஂ தசுஹூ ஜ்ஞாநெந்தூஂ ஒஜ்ஞாநெநவஹ்திஷ்ஂதஂ, ஹ்ஜ்ஞாநெ தொ௱லொகஂ ஹ்ஜ்ஞாஹ்திஷ்டா ஹ்ஜ்ஞாநம்ஹ்ஹூ= Everything is led by knowledge, maintained by knowledge, universe has knowledge for its leader, knowledge is the support, knowledge is Brahman.

(3) Brahadaranya Upanishad. அயாதகூ டெமொநெதிநெதி, நஹெூதஸ்ஜாதிநெதிஷதக் வாூஷ்ஹ=No, no is the direction, if you say that there is nothing higher than this it is not. There is something above

(4) Chandokya Upanishad. ஸவ௲ஂவஷ்ூ ஆஂ ஐூஹ்மதஜ்ஜாநிதிஸாஂதஉவாஸீத, ஹ்ாணொ ஐூஹ்ம,கஂஐூஹ்ம,வஂஐூஹ்மெதி=Thiseverything is Brahman. Find rest by seeing that everything springs from and merges into it. Breath is Brahman. Water is Brahman. Ether is Brahman.

(5) Kousheethakia Upanishad. தமெவ ஹாஂதமநூஹாதிஸவ௲ஂ தஸ்யஹாஸாஸவ௲மிதஂவி ஹாதி=Everything shines following him who shines. Everything shines with his lustre

(6) Mundako Upanishad. யடிவிஷ்மஅஜ ணுஹெ்ா சணுவயஸ்ஹ்நிஹிதாலொகாலொகிந ஞூ=That which is brilliant, that which is subtler than atom, that on which universe and its occupants are made to stand.

(7) Esavasya Upanishad. ஈஶாவாஸ்யமி தஂஸவ௲ஂ=All this is to be hidden in or covered by Lord.

(8) Swetaswatara Upanishad. ஆதிஸ்ஸ ஸஂயொ஗நிமித்தஹெதுஃபரஸ்த்ரிகாலாதகலொபிஜ்ரு ஷ்ஃ=He is the beginning. He is the cause of combination. He is above three tenses, devoid of parts he is seen.

(9) Katha Upanishad. அஂகுஷ்டமாத்ஃபு ருஷொஂதராத்மா ஸதாஜநாநாஂஹ்ருதயெஸநிவி ஷ்டஃ=Purusha is of the size of the thumb, innermost self, always abides in the hearts of all.

(10) Kina Upanishad. யந்மநஸாநமநு தெயெநாஹுமநொமதஂயச்சக்ஷுஷாநபஶ்யதி யெநசக்ஷூஂஷிபஶ்யதியச்ஶ்ரொத்ரெணநஶ்ரு ணொதியெநஶ்ரொத்ரமிதஂஶ்ருதஂ, யத்ப்ராணெ நநப்ராணிதி, யெநப்ராணஃப்ரணீயதெ, ததெவ ஐூஹ்மதூஂவித்தி, நெதஂயதிதஂ உபாஸதெ=That which does not think by the mind and that by which, they say, mind is thought, that which does not see by the eye and by which one sees the eyes, that which does not hear by the ear and by which ear is heard, that which does not breathe by breath and by which breath is drawn, that alone is Brahman not that which the people here adore.

(11) Prasna Upanishad. அராஇவரதநா ஹெளகலாயஸ்மிந்ப்ரதிஷ்டி தாஃதஂவெத்யஂபுருஷஂ வெதயதாமாவொம்ருத்யுஃபரிவ்யதா=That person who is to be known, in whom these parts rest like spokes in the name of a wheel, you know Him lest death should hurt you.

Similar are the definitions given in other Upanishads also. These are mere assertions which though correct in abstract as direct, derivative or mixed definitions, are neither comprehensible nor suggestive of the method of further investigation. When a king which is unknown to you is sought to be defined, the definition is fruitful only when the thing is defined in its connection with another thing which in its connection is familiar to you. To your question who is Devadatta ? a useful answer will be "He is the son, brother, friend &c of such and such a person who is known to you or who is the holder of such and such a position of which you have an idea or has come from such and such a place of which you have a personal or historical knowledge." Is the question adequately replied by any of the following answers ? "He is a very excellent man, most cordial and generous. He is a man who is unknown to you and about whom I cannot give you a sufficient description. He is different from others or there is no difference between you and him." To trace from the known to the unknown is the practical and common method of defining an object and Badarayana really wanted to adopt this method in defining the Brahman. Fur- ther, this method is supplied by the Taitriyopanishad, it having been presented in Bhriguvalli or third chapter which contains a very instructive and interesting episode as stated below.

P. S. SUBRAMANIAN.

(To be continued)

Some Disputed Points.

MY DEAR SIR, 1

Pandit D. Savariroyan's article in *your* issue for September and October 1901, would have deserved a large answer, but, at present, one wants time in order to discuss fully points so important. I am obliged therefore to send you a few words only in reply to the learned Pandit's valuable arguments.

He asserts (1) that Tamil is by no means a Turanian language; (2) that although Tamil and Aryan languages belong to entirely different linguistic groups, they possess an intimate connection; (3) that writing was known in South India long before the 3rd Century A. D and consequently Tamil Literature must be older than I think.

I. As regards the first point, I am most gratified to say that I entirely agree with the Pandit; moreover, I must add that I never admitted the existence of a Turanian family; this is an absurd and inadmissible hypothesis which neither facts nor reasoning can support. Each group in the so-called family is quite independent from all others and exists by itself, unconnected with one another; such is the case with the Basque, the Ugro-finnic, the Dravidian, the Kolarian, the Japanese, the Maleo-Polynesian, &c. Dr. Caldwell's opinion that the Dravidian may be related to a pretended Scythian group is equally unfounded, and we can but assert as very stupid assertion, which was presented by some amateurs, that Tamil and Australian are of the same origin. Nothing is more deceitful than etymologies, and grammatical resemblances ought to be accurately discussed.

II. I am sorry to say that Pandit Savariroyan's proposition "Sanskrit is found as a result from the union of the Aryan and the Tamilian" cannot be admitted; nor can we assent to the late Seshagiri Sastri's assertion that "the Dravidian in their connection to the Vedic Sanskrit have a greater philologic importance than Latin, Persian and many other languages." All this is mostly unscientific and is founded on false method and insufficient observations. Sanskrit and Dravidian belong to quite different morphological types, their grammatical systems are thoroughly distinct and no connection probably exists between them apart from the loan of some words and expressions. Classical Sanskrit is but the literary and conventional form of the popular dialects of which Hindi, Bengali &c., are the living representatives; Sanskrit certainly was formed before Tamil was reduced to writing and even before Arya speaking people had any contact with the Dravidian. The phonetics, the grammatical systems, the general features, the derivation of words, and what is called the particular *Genius* of the language, are quite special, and in such cases a mixed tongue cannot have been produced. Latin, Greek, Persian, Celtic, German, Sanskrit, on the contrary, undoubtedly have a common origin and belong to the same primitive race.

III. I cannot admit too that Tamil literature is as old as Pandit D. Savariroyan asserts and that Tamil had an original and an independent writing. It is true the word எழுத்து means "a letter," but it means also "a design, a mark, a picture"; it is derived from எழுது which means not only "to write" but "to paint, to draw" and is itself derived from எழு "to rise, to arise," and from a common root with எழிலி "cloud," எழில் "beauty, colour," எழு "pillar" ஏழு "seven" &c., all when trace to a root எழ் with the meaning "to stand, to erect, to pass, to show." Nothing proves the Dravidian ever had a proper writing; the older known Tamil alphabet, the வட்டெழுத்து, being undoubtedly derived from the Sanskrit, the forms of க & ச, the vocalisation system, the confusion of எ & ஏ, ஒ & ஓ, are manifest and unquestionable proofs. Not a vestige of a previous alphabet has been discovered, and one cannot deny that the oldest known Tamil documents are of the 6th century A. D. forming part of public inscriptions or private and royal grants. In these, the literary portion is always Sanskrit, Tamil being used only in the official and Governmental section.

In all countries, literature as begun in the same way: first there was nothing but the speech of ordinary and common intercourse, then were produced songs, tales, riddles, and other popular lore; later came religious and, if I can say so, social rules and *formulæ*, after which arise large epic or religious poems which often remained long unwritten. Grammatical treatises are to be composed only when writing is in use, so that I cannot admit தொல்காப்பியம் (Tolkappiam) is the oldest extant Tamil work, unless the preceding ones are all lost which is most improbable. I suppose Tiruvalluvar Kural (திருவள்ளுவர் குறள்) is perhaps the most ancient preserved composition.

Tamil language and Tamil people certainly existed long before the christian era ; commercial visitors have come to them from Persia, Arabia, and even Europe, since at least a Tamil word தோகை in the form *Thûki* is found in the Bible and many geographic names are quoted by old Greek and Latin writers (Pandian பாண்டி, sorai சோழர், arkatau ஆறுகாடு Komari குமரி &c) ; many Roman Coins were found throughout South India. But nothing is told respecting literature and the famous Chinese Buddhist Hiuen-Tsang who came to Kanchipura in the 7th century A. D. explicitly says the Dravidians have no literary tastes and appear only to be devoted to trade or country labour.

We may suppose that, when Aryans came in the Dravida, they brought with them their religion and customs, which easily superseded the aboriginal and simplest ones; of these, however, many things remain. Tamil was of course neglected by them who went on using Sanskrit as the political and religious language. No change was made by Buddhism, but when the Jains arrived, they intended to support themselves against both Brahmanists and Buddhists and thought it more successful to use a different language. Their opponents followed them on this ground ; so, we may assert the remotest period of Tamil literature was Jainist and Brahmanist ; afterwards Jainism was predominent ; then was a revival of Buddhism ; and finally Ṣivaism took and preserved the first place.

Pray excuse my too short and insufficient answer, and believe me, Dear sir, Sincerely yours,

February 17th, 1902 } Prof. JULIEN VINSON,
Paris. } 58, Rue de l'Universite, Paris.

Some Disputed Points—Replied.

2

By the courtesy of the editor I was allowed to go through the second letter of Professor J. Vinson written in reply to my answer to his "Some Disputed Points" published in the double issue of this paper, for September and October 1901. Before beginning to clear some of his further doubts, I think it necessary to express my heartfelt thanks to the Professor for the keen interest he takes in the sadly neglected field of the literature and writing of the most important and the oldest but still living language of India. The objections raised by the Professor, though they seem to go against the Tamilian civilization of antiquity, do yet serve to establish and strengthen the truth more firmly that this most ancient language of India had attained great cultivation and possessed a wide range of literature even in times of the hoary past.

i. I am glad to see that the Professor's opinion about the place that should be given to Tamil among the different families of languages, concurs with mine; and his learned remark that Tamil should not be included among the Turanian group, in spite of the theories held by the late Dr. Caldwell and other scholars of the same school, deserves the careful attention of every modern inquirer. Many scholars merely echo the sentiments which they obtain at second-hand without the least scrutiny into their intrinsic worth ; and our Professor deserves to be congratulated on his independent and scientific observations.

ii. Coming now to the next point, the Professor declares that "Sanskrit was certainly formed......even before Aryan speaking people had any contact with the Dravidian". Here is a point which seems to me to be in positive contradiction to facts. Before going further, I should like to know whether by Sanskrit language he means the Vedic language or the post-Sanskrit. Whatever he may mean, the Professor's proposition cannot stand. It is an admitted fact that the Vedic language, or the Aryan-primitive, was in a dialectical and uncultured stage when it was first met on the banks of the Indus and that the post-Sanskrit or the Aryan-derivative was developed in India, a long time after its introduction. Does not the Professor admit the fact that the Aryans, on their arrival at the N. W. frontier, found the Dravidians or Tamilians in flourishing communities ? Has it not been, not very long ago, pointed out by philologists that the cerebral sounds, which now abound throughout the Sanskrit Vocabulary, did not originally belong to the Aryan family of languages and was borrowed from the Dravidian tongues ? These facts, if admitted, lead one to naturally conclude that the after development of the uncultured Vedic-tongue which resulted in Sanskrit was owing to the influence of the highly civilized Dravidian, when the former came into contact with the latter. If such be the case, I should like to know how the Professor

would explain that Sanskrit was formed before the Aryans had any contact with the Tamilians,-a theory which is contrary to history.

It is quite true as the Professor says that Hindi, Bangali etc. are the living representatives of Sanskrit. But I shall just request the Professor to remark the striking difference between Hindi, Bangali etc., the representatives of Sanskrit, and French, Spanish etc., the representatives of Latin. The difference is markedly shown by Dr. Oppert. * "This difference," says he, "is easily observable when we compare on the one hand the construction of Sanskrit with that of such Aryanised languages, as Bangali and Marathi, which possess a considerable substratum of a non-Aryan element, and on the other hand, the construction of Latin with that of the Neo-Latin languages, French and Spanish, which may be considered as entirely Aryan". I observe that the basis of formation of the Sanskrit tongue is the same as that of its representatives. "The Phonetics, the Grammatical system, the general features, the derivation of words, and what is called the particular genius" are not, I dare say, quite special to Sanskrit; in these respects, it agrees more with the Tamilian than with Latin, Greek etc.,

I do not dwell at length on these points here as it will receive due discussion in my further articles on the "Admixture of Aryan with Tamilian." So with these few remarks I leave this ground for the present and propose to take up the 3rd point.

iii. The Professor does not seem inclined to believe that (*a*) the Tamil language had an original and independent writing and (*b*) that the Tamil Literature is older than the 6th century A. D. The Professor rests his arguments mainly on the absence of Tamil inscriptions prior to the 6th century A. D. Indian archælogy is yet in its infancy, and no great help can be derived from it towards the existence of writing in ancient times. Moreover it must be borne in mind that the work of the S. Indian archæologist mainly consists in examining the inscriptions of the temples; and when we know that most of the temples in towns and villages were built only from the 6th century A. D. after the down fall of Buddhism and the revival of Ṣaivaism in the land, the inscriptions from these sources cannot in anyway be expected to date prior to that period. Besides, it was about this time that the tendency to inscribe in temples began, when they were rare and scattered and mostly erected on the tops of hills and mountains. However, old inscriptions and letter cuttings in epitaphs, rocks and stones are, no doubt, awaiting the explorers; and until they are examined, South Indian archæology cannot decide with any degree of certainty the existence or non-existence of the art of writing before the 6th century A. D.

(*a*) There are, however, other numerous evidences internal and external to prove the existence of the art of writing in the Tamil land before the Christian era. I have clearly pointed out in my first reply some of the internal evidences which are supplied by the literature of the land, and I shall now proceed to cite a few external evidences derived from sources qnite alien in proof of my statement. The histories of ceylon refer to the existence of writing in the Tamil country even as early as the 5th century. B. C. In Lalita Vistra, a Buddhist work, which is believed to have been first translated into Chinese about 65 A. D., reference is made to the Tamilian alphabet. The Tamilian alphabet is therein mentioned as one of the 64 alphabets which Buddha knew. In Singalese histories the Tamil prince of Chola who conquered Ceylon in the 3rd century B. C. is said to have written letters to his brother in India and also to Dutta Gamini, his enemy. From the descriptions given in the Mahavansa of this king, it can easily be gathered that he was not an unlettered man. Again Mahavansa records that the Pandian princess who invaded Lanka about 88 B. C., landed at Mantota and despatched a letter to Valagan Bahu, the king of Ceylon, calling upon him to surrender.

These external evidences from alien literature together with internal evidences from the Tamilian literature, as I have shown in my previous letter, place beyond the pale of doubt that writing was known in South India even as early as the 5th century B. C. How then does the Professor assert that writing was introduced into India in the 3rd century B. C.? Western scholars are driven to these wrong conclusions from the statement of Magasthenes, the Greek ambassador, who resided in the Court of Chandragupta about the end of the 4th century B.C., and who speaks of the Indians as being ignorant of the art of writing. It must be kept in mind that-

* The Original Inhabitants of India page 10.

Magasthenes lived only in the North of India and consequently his description does not apply to the people of the South. To say that there was no writing in S. India from Magasthenes' report is as much a groundless conclusion as that to which Western scholars arrived that there were no temples in India before the Buddhist era from the fact that no mention is made of temples in the Rig-Veda.

The Professor's assumption that the older Tamil character, viz., the வட்டெழுத்து is derived from Sanskrit is greatly amusing. "The Dravidians," says Sir W. W. Hunter, "were great builders and the earliest forms of Indian architecture are ascribed to them."* It is a known fact that the indigenous Granta characters of South India are the oldest in which Sanskrit was written. We have seen from the facts above-mentioned that writing was in existence in the South from the 5th century B. C.; and the statement of Magasthenes is a clear evidence to the fact that writing did not exist in Northern India in his time. From these inferences we are led to conclude that the art of writing as well as architecture proceeded from the South to the North. It may similarly be shown that every element in the progress of civilization went from the South to the North in olden days. The fine arts, political institutions, religious creeds and philosophic systems point their origin to the South.

If South India had a writing of its own from antiquity and if Sanskrit was first written in characters which were also indigenous to the South, one can easily judge whether வட்டெழுத்து, the older Tamilian character, was derived from Sanskrit or Sanskrit from the வட்டெழுத்து.

In the well known inscriptions of Asoka there are two distinct kinds of characters, the one called Ariano-Pali which was foreign to, and not prevalent in, India except in the North-western corner, and the other, called Indo-Pali which is indigenous to India. All the characters at present existing in India except வட்டெழுத்து, are traced by Dr. Burnell to the latter alphabet. So வட்டெழுத்து, which was preserved in the Southern extremity by the Tamilians and which is the parent of the present Tamil alphabet, is quite independent of, and not derived from, any other source as the Professor thinks. And this character of "obscure origin" is held by Dr. Taylor to be "apparently the survival of a very ancient cursive alphabet of unknown origin." And he continues thus:—"It may have been derived from the primitive alphabet of India at a time prior to the redaction exhibited in the inscriptions of Asoka or possibly it may have been an independent branch of the Semetic alphabet introduced into South India by the early Phœnician traders."

* The Indian Empire p. 107.

The Alphabet of South Asoka inscriptions was cut about 250. B.C. which is generally acknowledged as the parent and prototype of all the Indian Alphabets except Vatteṛuttu. By the beginning of the Christian era were formed the Cave and Gupta alphabets. In 350 A.D. the Cave produced the Chera, Chalukya, and Vengi scripts, while at about 1000 A.D. the Gupta gave rise to the Nagari characters. The Malayalam alphabet is derived from the Chera; and Telugu and Canarese from the Chalukya. These dialects of old Tamil were not cultivated for a long time after their break from the mother tongue and, when they began to be cultivated they formed their characters from the then prevalent alphabet of the South Asoka inscriptions. On the other hand, Tamil which had an unbroken progress preserved its old alphabet வட்டெழுத்து from which its present-day characters are derived. So வட்டெழுத்து stands alone in the family of Indian alphabets. Though it is thought by Dr. Taylor as of an *obscure origin*, yet on closer scrutiny, marks of resemblance cannot fail to be noticed between this indigenous Vatteṛuttu and characters of South Asoka inscriptions which latter appear different from the former owing to its right rigid characters and the rounded irregular form of the former. Compare a, u, k, r, n, p, l and t; both these characters must have had a common parent and their difference in form must be explained by their continual transformation owing to the manner of writing with iron style on palmyra leaves in the South which gave a rounded form to one and with the reed and birch-bark in the north which gave an angular shape to the other.

Whether, as Doctor Taylor says, the Vatteṛuttu was introduced by the Phœnicians or is indigenous to India, its date can not be later than the 10th century B.C. as we know that the Phœnicians had even before that time communication with South India. It is a matter of fact that every inch of civilization the Semitic race had, was not its own but was borrowed from others; and it is probable, the Phœnicians might have borrowed the art of writing from the Tamil land and

given it over to the Western World. It can therefore be inferred that the art of writing was known in S. India from very remote times.

The reasons the Professor gives to suppose that Vatteṛuttu is derived from Sanskrit are the identity of the forms க & ச, the vocalisation system, and the confusion of எ & ஏ, ஒ, & ஓ. As regards the identity of letters, it is not strange and cannot count for anything as we have shown above that the Vatteṛuttu and the characters of the South Asoka inscriptions are to be traced to a common parent now no more extant. As to the vocalisation, if Sanskrit has not borrowed the scientific system of arrangement of Tamilian tongues, does it not strike the Professor that its vocalisation should be in as unscientific a manner as that of the Aryan tongues—as *alpha, beta, gamma, delta etc.* In olden Tamilian characters like the modern, there were characters to denote the sounds எ & ஒ both long and short, but the distinction between them was a dot placed above the short one to distinguish it from the long. But the scribes, as is evident from the examination of old Mss. were not very particular as to fixing the dot as this was also neglected in the consonants. So confusions were common between க் & க etc., as well as between எ & ஏ, and ஒ & ஓ. The Indo-Aryan tongue is not destitute of these sounds. The Vedic Sanskrit had the sound of ஒ (short) although the post-Sanskrit has lost it. The latter preserves yet the sound of எ (short) though it is written by another character. Compare *Jepam, Jegat, Jeya* etc; but this sound in writing is represented by *a* as it has not a special letter to denote it. Now I should like to know how the Professor would explain the absence of letters while sounds are found. If so, where does then borrowing rest? Strictly speaking there is no confusion between the long and short vowels *e* & *o* in the Tamilian tongue and hence the Professor cannot bring this supposed confusion as a point to prove that Tamil borrowed its alphabet from Sanskrit. Indeed a closer observation will show that Tamil has independent letters. There are 18 consonants in Tamil to denote 24 sounds while in Sanskrit every sound has one letter to represent it. If Tamil, as is supposed by the Professor, has borrowed its alphabet from Sanskrit, why should it not have borrowed all the 24 letters to represent the 24 sounds? This clearly shows the independence of the Tamil alphabet.

Professor Vinson's derivation of the word எழுத்து to the primitive root எழ் is no doubt scientific and the meanings he has given namely "to stand, show etc" are quite applicable. This root எழ் in fact can be reduced still further to the consonant ழ் in which the idea is centred. For, analogy does not stop here at what we call roots but it goes further to individual letters. This is explained clearly in my articles on "Tamil Philology" (vide Sidhanta Deepika vol. III, page 149.) Moreover it should be borne in mind that a language should ultimately be traced to a few roots The meaning of the primitive root எழ், "to show, to stand" etc. is quite indentical with the meaning of the derivative எழுத்து in as much as the function of a letter is only to represent or stand for or show a certain sound or idea. This only goes to strengthen my point that Tamil must have been reduced to writing from a very early period.

With these cursory notes on the independence and antiquity of the Tamilian characters, let me pass over to the second part of the third point

(*b*) The Professor is not inclined to believe that Tolkappiam is the oldest extant Grammar in Tamil on the principle that the composition of a treatise in Grammar is only possible after the language has attained the natural growth. So before Tolkappiam there must have been composed many literary works of great value. Certainly the statement of Prof. Vinson is to be admitted by all. The Tamilians never say or believe that Tolkappiam is the first work in their literature or even the first Grammar in Tamil. The inferences from Tolkappiam go to prove that there existed not only literature but also Grammatical works before its composition. Most of the rules in Tolkappian are concluded by such phrases as "என்ப" "they say," "என்மனார்புலவர்" "the learned say," "இயல்புணர்ந்தோர்மொழிப" "the Grammarians say so" etc. Can the Professor point out to us among the works now extant those Grammars inferred from Tolkappiam as prior to it? As we know that the Tamil literary works and Grammatical treatises, we now possess, are only posterior to Tolkappiam, it becomes evident that Tolkappiam is the oldest extant work and that the vast store of literature that must have been naturally preceded Tolkappiam must have been lost. Our Professor says that it is impossible to believe that all the works preceded Tolkappiam are lost; but he has not stated any reason for his not believing the tradition recorded in the ancient classical Tamil works, alluded to in my first reply.

The old tradition* preserved to this day in some of the classical works as சிலப்பதிகாரம் and இறையனாரகப்பொருளுரை, whose dates of composition are nearly 2000 years back, locates the beginning of the cultivation of Tamil in the hoary past, far beyond the times when the ancestors of the primitive Aryans set foot on the frontiers of the Punjab and before the Tamilian *Ea-khan or Oannies* began to be deified as *fish-god* and worshipped by the ancient Babylonians. The tradition asserts (*a*) that there was a great, continent contiguous with South India covering the large portion of the Indian ocean to the South of Cape comorin and it was the seat of a civilized nation and of a powerful dynasty for many centuries from very remote times; (*b*) that the capital of the dynesty was the seat of an assembly of learned men first at South Mathurai, second at Kabadapuram or Alavai and the assembly of literati at south Mathurai is known as the first Sangam and that at Kapadapuram as the second and (*c*) that there occurred then a great inundation which washed away the vast extent of land stretching from Cape Comerin southwards with all the literary productions of the time.

(1) The fact that a vast land existed south of Cape Comerin and was submerged by the flood receives great support from the modern sciences, Geology and Natural History, which prove the existence of a land south of India and its disappearance beyond the pale of doubt. "The Science of Man" (for December, 1900, Australia) says:—"The locality of the origin of the earliest race from the most recent researches appears to have been on lands now submerged beneath the Indian Ocean." But centuries before the birth of Natural History and Geology, this old tradition was recorded in the Ancient Tamilian classics. Therefore the Professor is obliged to give credit by all means to this tradition corroborated by modern sciences and discoveries. That the Tamilians even in those early days possessed an extensive literature will strike every one who goes through any extant old commentary of any one of the Tamil classical works. The learning and the knowledge displayed by the commentator, the highly polished and classical fragments of quotations and names of old standard works on grammar, theology, metaphysics, ethics etc. mentioned therein, all go to impress strongly, when compared with the me gre portion that is left to us, the possibility of a vast store of ancient literature displaying considerable erudition and the sense of the loss that Tamil has sustained by a great catastrophe. The lost works of which there seem to have been quite an ocean pass in view before us and remind us of the ancient grandeur and wealth of Tamil. This fact also cannot but be admitted by our Professor.

Most of the works which are now lost of which mention is made and from which fragments have been used in other works, as also many lost works of which no mention is made anywhere must have mostly preceded the composition of Tolkappiam and thus must be anti-deluvian. As the commentator of Veerasoriam mentions that the style or Tamil of பெருங்கதை has become archaic in his time, it can be inferred that this with many others must have lived a long time after the deluge i. e. upto a thousand years ago. The work named *Perum-Kathai* must certainly be the "Fairy Tales" of the ancient Tamilian world. The Sanskritists call it by the name of *Brihat—Katha*, "the grand tale." It is said in the Katha-sarit-sagara, that the stories of the Brihat-Katha were first related to Parvathi by Sivan and Nandi (the attendant of the Tamilian God) overheard and repeated them in the Paisasha-Bhasha; the name by which, I think, the old archaic Tamil was thus contemptuously called by the illinformed Sanskritists. And this work Perum-Kathai or Brihat-Katha is said to have contained six lakhs of stanzas and to have been burnt. Only one lakh of stanzas escaped the fire, and this remnant makes the basis of Katha-saritsagara of Soma Deva. The sixth century is the date of the disappearance of many literary works and I need scarcely add that it was the period of the Buddhistic ascendency and religious animosities between the Buddhists and Saivites, which caused the destruction of a great many works of Tamil literature. This no doubt accounts for the absence of religious compositions of Sangam ages while only few literary works have come down to us. So it can be affirmed that flood and fire were the two great causes of the extinction of a large portion of the ancient Tamil literature. In face of these evidences, the Professor, I think, will not any more disbelieve the probability of the existence of a great literature in ancient times and its subsequent loss from the causes above mentioned.

* Adiyarkkunallar, the commentator of Silappathikaram speaking of this tradition says thus;—"இஃதென்னை பெறுமாறென்னின்" "வடிவேலெறிந்த வான்பகை பொறாது, பஃறுளியாற்றுடன் பன்மலையடுக்கத்துக், குமரிக்கோடு கொடுங்கடல்கொள்ள" என்பதனாலும் கலைக்காயனார் மகனார் நக்கீரனார் உரைத்த இறையனார் பொருளுரையானும், உரையாசிரியராகிய இளம்பூரணவடிகள் முகவுரையானும் பிறவாற்றானும் பெறுதும்" (சிலப். வேனிற் காதை p. 198, Pandit Saminatha Iyer's edition.)

2. Prof. Vinson thinks that Tiruvalluvar's Kural is perhaps the most ancient preserved composition in Tamil. If one judges from the depth of thought, philosophic expressions, terseness of idea, clearness of conception and the logical arrangement of the work and the state of society and civilization and the organization of government described therein, one must conclude that it must be a composition of the Augustan era of Tamil literature and the Tamilians must have attained a great degree of civilization at that time of its composition and there must have been a vast amount of literary activity before it. If the Professor thinks that the Kural is the oldest of works, now preserved, I would like to learn what date he would assign to its composition. According to our Professor's calculation of the beginning of Tamil literature, Kural, giving two hundred years for the development and culture displayed, then must be a work of the 8th century. But facts do not allow us to date it so late, as it has been conclusively proved by competent scholars that Gnanasambandha, one of the Devara Hymners, lived between the 6th and 7th centuries. If then, can the Professor be inclined to guess that Devara hymns of the period be perhaps the earliest composition, in the field of Tamil literature? He can hardly suppose so. For, the first of the hymners, in his poems, refers to Kochengannan who is believed to be the immediate successor of Karikalan I of the 1st century A. D., and in whose praises Kalavaṛi (களவழி) was composed by a contemporary named பொய்கையார். Thus, Kalavaṛi with its contemporary works belonging to the 3rd Sangam age, viz., Pattupâttu, Ettuttogai etc. and the epics Silappathikaram and Manimegalai, is older than the Devara Hymns.

Now coming to the date of the Kural, it certainly cannot be after the work Silappathikaram and its contemporaneous sequel Manimegalai; for, we have referenceto the Kural in the latter. I have pointed out in myfirst reply that Silappathikaram and Manimegalai were written in the times of Karikalachola I*, and Gayavahu I (properly Gajabahu I) of Ceylon; the reign of the latter was in the beginning of the 2nd century A. D. "There are two Gajabahus," says the late Prof. M. Seshagiri Sastriar, "in the list (of the Kings of Ceylon), one began to reign in 113 A.C, and the other, in about 1127 A. C. ....I think the Ceylon prince mentioned in Silappathikaram must be the first Gajabahu of Ceylon, as the second is said to have commenced to reign in 1127, a date which is posterior to that assigned to Kulothunga who reigned from 1064 to 1113 A.C. As the first Karikala preceded Kulothunga by several centuries, (Vide Madras Archæological Reports Vol. IV, P 205) he must have been the contemporary of Gajabahu I". (Essay on Tamil Literature p. 31), But, later on, the renowned Tamil Scholar, Mr. Kanakasabai Pillai conclusively proved in his contribution to the 'Madras Review' for November, 1899, that Karikala I lived in the first century of the Christian era about 55 to 95 A.D. So the date of the Kural cannot be later than the Christian Era.

3. The Buddhist traveller Hiuen Tsang, who on his tour visited Kanchi or Kanchipuram one of the then flourishing capitals in Dravida, never spoke of its people, as our Professor thinks, as having no literary taste. On the contrary he extolled them saying "The people of Dravida were brave, truthful, honest and *fond of learning*." He says again that "there were some hundred Sangharams and ten thousand priests" (see Dutt's 'Ancient India' p 534) Priests were held in every country as learned men. If the Buddhist priests alone, exclusively of those of other sects, were then numbered as ten thousand at Dravida, what amount of learning and culture must have prevailed in the Tamil country in the time of the Chinese traveller? His visit to Kanchipuram falls some years after the Great Saivite Guru, Gnana Sambandha, who caused the fall of Buddhism by re-establishing Saivism. Hence Hiuen Tsang might have heard the extinction of Buddhism in the Madura country with the conversion of Kun-Pandiyan and the cruel extermination of Buddhist priests; so he did not proceed further South from Kanchi, but turned northwards. At Kanchi he simply notes what somebody told him of Mo-lo-kin-cha, which was said to be ten thousand *li* from Kanchi. And this is "a missing city" yet unknown to any one but to Dr Burnell; for, to discover it one ought to go far into the Ocean beyond Cape Comorin. "But to the anxious ears of Dr. Burnell *Mo-lo-kin-cha* sounds like *Malakuta*, and to his no less anxious eyes, the innocent word *Manukula*

* We hear of three Karikala Cholas from the inscriptions. But the Karikalan who is mentioned in Tamil literature (which refers to only one Karikalan) is the first, and son of இளஞ்சேட்சென்னி; he having been "a remarkable warrior and administrator," his name was assumed by several of his admiring successors, as the name "Sundaran" is found among the successors of Kun-Pandiyan or "நின்றசீர் நெடுமாறன்."

in the old Tanjore inscription, though written in characters "of two to three inches height," appears as *Malakuta* and forthwith, he hurries to apply what is said of the people of Mo-lo-kin-cha, not, merely to the village of Manukula-Chula-Mani-Chatur Vedi-Mangalam, nor even to the delta of the Kaveri where that village is supposed to have been situated, but to the whole Tamil race itself."* The sweeping and illusory assertion of Dr. Burnell that the Tamil people had no literature till the eight century A.D, rests only on his indulging fancy and piling up wrong conjectures, one based on another, as shown above. "Hence the absurdities", as the late Prof Sundram Pillai says, "that we sometimes meet with in the writings of those whose oracular utterances pass in certain quarters for axiomatic truths".

Though no geographical position can be assigned to *Molokincha* as reported to Hiuen Tsang, yet from the description given by him as lying to the west of "Mount Pothalaka" (properly Potikai) and north of "Malaya Mountains" (properly Southern portion of western Ghats) we may conjecture that *Mo-lo-kin-cha* might be a place somewhere in the north western portion of *Malankarai* or *Malabar* country, and not the misinterpreted "*Malakuta*" of Dr. Burnell. It is true, after the last Chereman Perumal of Malabar, we do not hear of any literary pursuit of the people. They neglected their ancient language and learning and forsook their ancient glories and were 'wholly given up to commercial pursuits.' If my identification of *Molokincha* with the north western portion of *Malabar* is to be admitted, is any one justified, were he to apply what is said of the people of Mo-lo-kin-cha to the whole Tamilian race itself? I request the Professor to bestow some attention on my remarks upon the report of Hiuen-Tsang and weigh whether the Tamilians were illiterate in that age as Dr Burnell hurriedly concluded.

4. According to the Professor the remotest period he can assign to the Tamil literature is the Jainist period. From the works of the last Sangam, we know that Ṣaivism, Jainism and Buddhism were thriving side by side with one another about the beginning of the Christian era, but later on Jainism properly Buddhism got the ascendency when the people of the Pandyan land from the king downwards were all professing Buddhism. From the conversion of Kun-Pandyan to Ṣaivaism may be dated the downfall of Buddhism and the latter never regained its last prestige. This downfall of Buddhism in the Tamil districts is owing to Gnanasambandha whose age is between the 6th and 7th centuries A D., from which date Ṣaivism again revived in the Pandyan land. During the Buddhist ascendency all the Ṣaivite works composed before that period were destroyed by them. Not only in the Tamil land but also in Ceylon we find the same. For, in the chronicles of Ceylon, as pointed out by Mr. V. J T. Pillai of Colombo, in his article appeared in the double issue for February and March p. 161, is recorded that about 534 A.D. many of the Ṣaivite Tamil works were destroyed by the king of Ceylon, a Buddhist. It is not therefore difficult to account why so implacable a hatred was at that time implanted against the Buddhist in the hearts of the Tamil Saivites, otherwise a meek and sober-minded people. So, the upper limit for the Tamil literature cannot with any degree of accuracy be sought for in the Jainist and Buddhist compositions.

I have thus far attempted to answer the arguments brought by the Professor and to establish the antiquity of Tamil writing and literature. It would be well, if our Professor could give a little more attention to the evidences and facts shown here and in my last reply; and I hope that now at least he will condescend to take note of them. Let me venture too to mention in this instance, in the cause of truth, that old ideas and antiquated theories should not any longer be brought forward in such discussions as they have been exploded and they should not stand in the way of our making new researches and investigations.

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* Vide p. 14, "The age of Gnana Sambandha," by P. Sundram Pillai.

Some Disputed Points.

3

(*Continued from page 162.*)

The contention of the French Professor that, as almost all the inscriptions hitherto discovered on literary and religious matters have invariably been written in Sanskrit, Tamil cannot be said to have been

cultivated at an early period, seems untenable; for it is a historical fact that South India was not to a small extent, subject to the influences of the sanskritists during the closing years of the Tamilian dynasties. Is it therefore strange that many inscriptions bearing on religious and allied subjects should have been written in the Sanskrit language? The predominance of the Sanskrit language over Tamil at the time referred to, can no more prove the non-existence of literature in Tamil at that time than the predominance of the English language over the vernaculars of India at the present time can lead to a similar conclusions. Dr. Hultszch has admitted that there is sufficient evidence in favour of the general belief of the Tamils in the antiquity of their literature. This eminent archælogist has expressed it as his opinion that it may now be allowed that poems in Tamil were composed in the time of Karikalcholan (கரிக்கால் சோழன்). Can any unbiassed reader of Pattinapalai (பட்டினப்பாலை), which was composed in praise of this Chola king, and recited at his court, think it too much to concede that the Tamil Language had been a highly polished and cultured tongue for many centuries even anterior to the date of the composition of this fine poem of the second century A. D.

If writing was introduced into Southern India in the middle of the third century A. D., as the Professor says it will indeed be very edifying to us to know who that wonderful individual was who taught the savage Tamils of the time the art of writing. I do not suppose that the Professor's reference is to Agathiyar, who is popularly believed—this belief was no doubt originated by the false sanskrit version of the story Agathiyar and his doings—to have come down to southern India from the north, established Pandian kingdom, learnt Tamil from Sivan, invented its letters, and composed the first treatise on its grammar. It would only be wasting the time of my readers to dwell at length on the baseless stories and misapprehensions on which the opinion that Agathiyar was a non-Tamil solely rests. But that the Sanskritists had no hand whatever in the invention of the Tamil alphabet is abundantly proved by the fact that the words Elutu (எழுத்து) and Chuvadi (சுவடி) are purely of indigenous origin, which would not have been the case had the inventor been an alien. Nor is their any great reason to accept without demur the story that Agathiyar was the first Tamil grammarian? The tradition that Agathiyar himself was a disciple of Avalogitha Muni, or Sivan as the Sivites call him, implies the existence of learned men in the Tamil land anterior to the time of Agathiyar. These circumstances coupled with the fact that Agathiyar's treatise on grammar was so elaborate as to comprise 12000 sutras and was divided into three distinct departments, viz Iyal, Isai and Nadagam, makes the assumption of the existence at that ancient date of a large amount of classical literature in Tamil—a logical necessity. If we may, as we must, suppose that the famous commentator (நச்சினார்கினியார்) had materials at his disposal in the shape of ancient classical works, which are not available to us now—for forming a correct opinion as to the place which Tholgapiam occupied in Tamil literature, it only remains to be pointed out that at the time Tholgapian's grammar was compiled, there were at least three grammatical treatises of high classical value in existence besides Agathiyam, viz: Mapuranam (மாப்புராணம்) Bhutapuranam (பூதபுராணம்) and Isainunukkam (இசைனுணுக்கம்) Nachinarkinniyar (நச்சினார்க்கினியார்) distinctly mentions that Tholgapian in compiling his grammar consulted these older works, but there is every reason to believe that there were still older works on grammar; such as Kalariyavirai (களரியாவிரை) Kurugu, (குருகு) Narai, (நாரை) &c., which were, according to Adiyarkunallar, made use of by the author of Perumkathai (பெரும் கதை). This commentator, viz Adiyarkunallar (அடியார்க்குநல்லார்) says that these works had become extinct long before his time, and that most of the works that were their immediate successors had also become extinct excepting a few quotations from them preserved in some old commentaries that existed in his time. Whatever date may be assigned to Accathiam (அகத்தியம்) no honest unprejudiced scholar will seriously think it open to doubt that Tamil was a cultured and polished language for many centuries anterior to the time of Agathiyar. Whether Agathiyar lived in the 7th century or the 14th century or the 20th century B. C, the great Dravidian language of south India had already been in a state of maturity when that philosopher undertook the composition of his grammar. The evidence afforded by the national traditions, the remains of literature written in the old Tamil, and the glimpses of historical facts which embodied it, may be in an exaggerated or distorted form in the Puranic stories, and other legends, all tend in the direction above indicated. Although I reserve a fuller handling of this part of the subject for a future contribution, I would adduce here a point or two in ex-

planation of what I have stated above. One of the Ten Idylls viz: Pattinapalai (பட்டினப்பாலை) was, as I have stated elsewhere, composed at the time of Karikalachola of the 2nd century A. D. by a poet named Kadiyaloor-UruthiramKannanar (கடியலூருருத்திரங்கண்ணனார்). The late lamented Seshagri Sastriar of Madras has maintained in his 'an essay No. 1 on Tamil Literature" that the genuineness of the authorship of this poem is open to suspicion, the reason that is given for this opinion is that the authorship of a poem on Tondaiman (தொண்டைமான்) Ilanteraiyan (இளந்திரையன்) has been attributed also to the same poet. Tondaiman, says the Sastriar, was a son of (குலோத்துங்கச்சோழன்) of the 11th century A. D. and not a contemporary therefore of (கரிக்காலச்சோழன்) Karikala chola. The above objection is very easily met by reminding my readers of the fact that the learned Sastriar has not adduced any proof whatever to show that the son of Kulottunga Cholan was the first Tondaiman. According to the history of Jaffna called Vaipavamalai, which professes to be a compilation made from older historical works about two hundred years ago, a prince named Tondaman paid a visit to Jaffna in the 9th century A. D., but we may go still further back, - for Sundara of the 8th century A. D. makes mention in his hymns of a Tondaiman (தொண்டைமான்) as if he were a person who lived long before his time. Dr. Caldwell says that the fact that, after the withdrawal of the Greeks from India, of all the Hindu Princes, Pandian and Chera were the only crowned heads who appreciated the advantages of European alliances, speaks volumes in favour of the social position of these princes at that time. The information given by Dr. Caldwell becomes still more significant and interesting when it is remembered that the Ariya king of Jaffna, also a Tamilian prince, is believed to have sent an embassy to Claudius Caesar about the year 78. A. D. It is also a well known historical fact that there were Roman firms in the city of Mantota, carrying on trade with the Tamils, who resided in the northern and western portions of the Island of ceylon. It seems to be forgotten that even before the Christian era, of all the races in India, Tamils were the most known to the nations of the West. The ports and harbours of South India were known to the Phoenicians of Solomon's time who, as Dr. Caldwell says, frequently visited them on purposes of commerce. Some have supposed that the Tamils learnt the art of writing from the Phoenicians who visited the seaports of southern India on purposes of trade. If there be any truth in this supposition, the date of the derivation of the Tamil from the Phoenician characters cannot certainly be later than the time, during which the Phoenicians used to frequent the ports of south India. This would carry back the time of the introduction of the art of writing into South India to about the 10th century B. C. and not to the 3rd century A. D. as Prof. Vinson has said. According to the Sinhalese histories which are considered to be trustworthy and accurate records in the main, the doctrines of Buddha were reduced to writing about 88. B. C.; and from the same source it is also learnt that for many centuries before and after the Christian era the Tamils of the Pandian and the Chola kingdoms were among the predominant factors in the Government of the Island. They appointed and deposed kings at will, and often filled the most important offices under them. Supposing Prof. Vinson's theory to be correct, it indeed seems to me altogether impossible to comprehend how the Tamils who were in such a low state of civilization as not to possess any knowledge of the art of writing should have been able to wield so much influence over a civilized race or have failed to learn the art of writing from the latter till the 3rd century A. D. after an intercourse with them extending to several centuries from the time of Vijayan I.

A. TAMILIAN.

(*To be continued.*)

SAINT MANICKAVACHAKAR.

The omission of his name from Periya-Puranam.

In connection with the chapters on 'Manicka Vachakar' which have recently appeared in our journal as part of 'History of Tamil Literature' from the pen of our valued contributor Mr. S. A. Tirumalai Kolundu Pillai, we have received from some of our readers queries turning upon the question of the omission of Saint ManickaVachakar's name from the Periya-Puranam of Sekkilar சேக்கிழார். We give below an extract from Mr. S. A. T's work which will go a great way towards affording a satisfactory answer to most of these queries :—

We shall take up now the question of the strange omission of the name of Mânickavâchakar from the

versified list of saints furnished by Sundarar—we mean his famous *Tiruttondattokai.* We consulted with some of the leading men of the times, whose opinion generally passes for high value, and no reasonable solution of the difficulty was forthcoming. It is said that in a certain Roman funeral procession the statues of Brutus and Cassius were conspicuous by their absence ; more so in the case of Mânickavâchakar's name, which does not find a place in the famous Versified List of Canonised Saints furnished by Sundarar—the basis out of which the famous Biographer of Saiva Saints has constructed one of the lasting monuments of Saiva Literature, namely, the *Periapuranam.* Can the omission be due to oversight as some assert ? To bring forward this reason is certainly disparaging to the saintly celebrity of the author of the ruby-like utterances. When Sundarar had the goodness to hunt after the names of the most insignificant among the Saiva devotees, it is creditable neither to his devotion nor to his fame, to omit the name of the great saint, whose works never fail to bring down tears of joy divine, from the eyes of any human being endowed with the least spark of devotion.

The famous list contains the names of 62 individual saints who along with Sundarar who has extolled them make up the 63 *Saiva* saints ; in this list, of course, are included the names of Jnanasambandar and Appar and several others of various vocations and castes, as well as the names of several kings and chiefs, inclusive of Kûn-Pandya known as Nedu Mâran, and Kócchengannan who is often referred to by Jnânasambandar. Besides the names of these saints, the list furnishes the names of *nine* companies of saints (called *Tokai Adiyargal* in Tamil) to make room for all else who might have attained salvation. These are :

Tillaivâl Andanar தில்லை வாழந்தணர் (*Lit.* the Brahmins living at Chidambaram, but really the Three Thousand Brahmins attached to tho shrine, as evident from the interpretation of Sekkilar).*

2. Poyyadimai Illâtha Pulavar பொய்யடிமையில்லாத புலவர். (*Lit* Poets of no untrue devotion. Nambi Andar Nambi and Sekilar interpret this to mean the poets of the Madura Academy).†

3. Paramaneiyêpâduvâr பரமனையேபாடுவார் (Those who sing of God alone.)

4. Sittatai Sivanpâlêy Vaittâr சித்தத்தைச்சிவன் பாலே வைத்தார். (Those that have rivetted their mind on Siva).

5. Tiruvârúr Pirantâr திருவாரூர் பிறந்தார். (Those born at Tiruvârûr).

6. Muppolutum Tirumêni Tînduvâr முப்பொழுதுந் திருமேனிதீண்டுவார். (Those that touch the Holy Body —Siva Lingam—all the three times).

7. Mulunîru Pûsia Munivar முழுநீறுபூசியமுனிவர். (The sages who smear their bodies completely with holy ashes.)

8. Appâlumadi Sârndâr அப்பாலுமடி சார்ந்தார். (*Lit.* those that attained God's feet even beyond).

The word *appâlum* is interpreted by Sékkilâr in a double light very correctly. One interpretation is '*beyond in time*' ; according to this interpretation Sundarar considers Himself a servant unto all those that have attained beatitude before his time as well as to those that might attain such bliss after his time. The other interpretation is '*beyond in place*', *i. e*, foreign lands beyond the land of the Tamils.

Some find no objection to the omission as the name of Mânickavâchakar can find a place in the company of saints known as *Appâlumadi Sârndâr.* Such an argument should be dismissed without serious consideration as it is damaging to the reputation of both the Mânickavâchakar and Sundarar for reasons similiar to those already adduced in the objection to the first explanation.

What else can be the cause of this strange omission ? Some *Saivas* bring forward the argument that Sundarar might have omitted the name of Mânickavâchakar, on considerations of hoary antiquity, as he has done in the case of Mârkandêyar, whom he has referred to in eulogising the praise of Siva at Tiruppunkûr * without, however, giving place to his name in the famous list. In the case of

* See தில்லை வாழந்தணா புராணம் in Periapuranam.

† See Tiruttondartiruvantati of Nambi Andar Nambi Stanza 49 in the 11th Tirumurai and பொய்யடிமை யில்லாத புலவர் புராணம் in Periapuranam.

* The *pasuram* referred to is :—

அந்தணாளனுன் னடைக்கலம்புகுத
வவனைக் காப்பது காரணமாக
வந்த காலன்றன் னாருயிரதனை
வவ்விஞய்க்குன்றன் வன்மைகண்டடியேன்
னெந்தைநீயெனை நமன்றமர்நலியி
லிவன்மற்றென்னடி யானென விலக்குஞ்
சிந்தையால் வந்துன்றிருவடியடைந்தேன்
செழும்பொழிற்றிருப் புன்கூருளானே.

Page 167 Dêvâram Adangal Murai Ramasawmi Pillai's Edition.

Mânickavâchakar such an argument is not applicable as he is not so old in the eyes of Sundarar. For Sundarar has included in his list two saints whose glory is referred to by Mânickavâchakar * with reverential admiration. These are (1) Kannappar the Huntsman who plucked an eye of his and applied it to the bleeding eye of God Siva to stop the bleeding; and (2) Chandêsvara the Brahmin Cowherd who cut away his father's feet, when his irreligious parent interrupted him sacrilegiously, while engaged with full devotion in the holy worship of Siva. A perusal of Kallàdam † and some of the works of Nakkîrar ‡ lays bare the fact that there were *three* other saints (whose names find a place in the famous list) that preceded Mânickavâchakar; those are the famous Lady of Kâraikkâl, Mûrthi Nàyanâr that rubbed his elbow on the *stone* § for want of a piece of sandalwood and Sàkkyar who threw stones at a *Siva Lingam* without fail every day. Thus there were at least *five* saints who preceded Mânickavàchakar but yet found a ready welcome to their names in Sundarar's list. Thus the argument that Mânickavâchakar's name should have been omitted on considerations of hoary antiquity is entirely baseless and absurd.

Some devout *Saivas* attribute this conspicuous omission to the greatest admiration which Sundarur had for Mânickavâchakar whom he feared* to call out as a devetee separate from God; so also the author of Ilakkanakkottu (lit. a bunch of grammatical principles) has said 'It is quite certain that Mânickavâchakar is Siva Himself from his superior wisdom'.† This argument, however, will not be received easily by the Saiva public to some of whom Tirujnânasambandar is a divinity.

* Refer to the 4th Stanza in திருக்கோத்தும்பி and Stanzas 3 and 7 in திருத்தோணோக்கம்.

† Refer to the 78th agaval where the Lady is referred to as a demon that witnessed the charming dance of Siva at Tiruvâlankâdu; also to the agavals 57 and 68 of Kalladam, Subbaroya Mudaliar's Edition.

‡ Refer to verses 17 and 18 of Nakkîrar in Kopapprasâdan in the eleventh Tirumurai.

§ The stone is a சந்தனக்கல்.

* The lives of Tirujnanasambandar Appar and Sundarar depicted by the famous Biographer of Saints clearly indicate the fact that these reformers had the greatest veneration for departed devotees of great repute, so much so, that they thought it a sacrilege to tread the sacred soil and sang from a distance.

† Refer to Ilakkanakkottu lines 10 and 11. page 14 of Arumuga Navalar's second edition of the same.

The last argument advanced by some of the Saivas when every other solution is beaten down as erroneous is: 'Though the saints Mânickavâchakar and Jnânasambandar were true devotees of Siva, yet there is a subtle difference in the nature of their creed.' The Dêvâram hymners wanted to teach a practical lesson to the masses, in religion; they wanted to impress on the minds of the people the idea of a personal God to whom all beings should pay obeisance. Whereas in Tiruvâchakam the idea of divinity is a little too high pitched. Only minds advanced in culture and devotion as Mânickavâchakar can have the true insight of the doctrines of the great saint. The religious ideal in his eye is of a very high type for common humanity to comprehend. The oft-recurring expression "He who has made me his 'vassal' by making me Sivam" does not occur even once in the whole range of Dêvâram. Any approach to it, if at all be found, may be seen in the verses of Appar who in his famous *Tiruvankamâlai* breaks out as follows:—'I have searched and found out in me the divinity soaring beyond the reach of Vishnu and Brahma.' even this tendency in Appar to realise the divinity in himself can be traced to the influence of Mânickavâchakar as we have already shown. It is for this reason (the difference of creed) it is contended that Sundarar has not mentioned the name of Mânickavâchakar in the list.

However ingenious this argument might be, it may not be satisfactory and convincing. True, though it be, that the religious ideal pitched by Mânickavâchakar is of a very high type, we can find ample evidence in his works to shew that he had a great admiration even for the lower stages of the faith. He deprecates* himself much for not extending all the services in his power for winning God's grace, such as, sweeping the temple, besmearing it with cowdung, tying garlands, etc. With growing experience in religion the sage, no doubt, transcended to heights beyond the comprehension of ordinary mortals. His Tiruvâchakam contains certain passages of a paradoxical nature† puzzling even the greatest psychologist. Thus to attribute the omission to this cause is not safe.

* Refer for instance to the 14th Stanza in திருச்சதகம்.

† For instance refer to Stanza 7 in கோயிற்றிருப்பதிகம்.

This conspicuous omission is the most vexed question of the day; after a good deal of reflection we arrived at a solution which is offered for what it is worth, Sundarar seeing that his list would swell out did not make mention by name of Nakkirar, Paranar Kapilar, Kalládar and other important poets and sages of the Sangam period whose works have, after his time, found a place in the eleventh Book of the Saiva Bible of the Tamils but included them all under the common Clause '*Poyyadimai Illâtha Pulavar*' or 'Poets of no untrue devotion.' That this refers to the poets of the Madura Academy is clearly seen from the interpretation given to it by Nambi Andar Nambi the Tamil Vyâsa and Sêkkilâr the author of the great Puranam. Their interpretation is, however, a little narrow as they restrict the expression to the Bench of poets—the 49 poets who conducted the academy and especially to the last 49 members of the Board, *i e.*, to the members who presided over the last formal sessions of Madura College when Tiruvalluvar took his sacred Kural for their approval. Outside the Board there were ever distinguished poets * whose contributions were readily received and accepted. So the term 'Poyyadimai Illâtha Pulavar' should refer to the poets of the Sangam period including both the members in the Board and the distinguished literati of the day connected with the Bench. As a general rule the poets of the Sangam age were devout followers of the Saiva faith which was the prevalent creed of Southern India then.* Sundarar instead of making individual mention of the names of the poetic sages in the Madura academy which would have swelled his list beyond practical bounds gave them a place in the expression 'Poyyadimai Illâtha Pulavar.' We see sufficient reasons to think that, in all probability, Sundarar has purposely omitted to make individual mention of the name of Mânickâvachakar, as the latter was a poet of the Sangam age and thus included in the Company of Saints known as பொய்யடிமையில்லாத புலவர்.

ED.

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* Inclusive of the members of the Academy there were 449 poets attached to the Sangam. *Vide* Commentaries on the Ist Sutram of Iraiyanar Agapporul.

* There is abundant evidence in favour of this view which however is reserved for a separate and elaborate handling.

The History and Doctrine of the sankhya Philosophy.

The Sankara is the oldest of all the systems of Indian philosophy. It is called Sankhya, or enumerative philosophy, because it enumerates the twenty-five principles laid down in the authoritative works of the system. In my opinion the name Sankhya is derived form the word *sankhya*, meaning discrimination, and the system is so called because it discriminates *prakriti* (matter) from *purusha* (consciousness).

The Sankhya philosophy is mainly divided into two schools—*Nirisvara Sankhya and Esvara Sankhya*, that is, the atheistic enumerative philosophy and the theistic enumerative philosophy. The former called Sankhya proper, was founded by Kapila; and the latter called Yoga was expounded by Patanjali.

Nothing is definitely known to us about the life of Kapila. To the mythical accounts of Kapila's life, contained in the Mahabharata and Puranas, as little value is to be attached as to those statements about him which are found in the works of Northern Buddhism. According to the religious works of the Hindus, Kapila was a mind-born son of Brahma, and was the fifth incarnation of the Supreme Being Vishnu. In the Svetasvara Upanishad we find that the sage Kapila was the first one who was brought up with knowledge by the Supreme Being. In the Bhagavadgita, Sree Krishna says that He is "Siddhanam Kapilo Munih."

In the Bhagavata Purana Kapila is said to have had nine sisters, all born to Kardama by his wife Devahuti. Traditionally, Kapila is known to have been born at Pushkara, a sacred bathing-place near Ajmeer, and to have dwelt at Ganga Sagar. In the Padmapurana, however, it is stated that he dwelt in the village of Indraprastha. In the first book of the Mahabharata, Narada is said to have taught the thousand sons of Daksha the doctrine of final deliverance (from matter), the surpassing knowledge of the Sankhya, and he is reckoned as one of the Prajapatis, or first progenitors of mankind. In the Ramayana we are told that, the sixty thousand sons of Sagara, King of Ajodhya, were directed by their father to go in search of horse that had been stolen at an Aswamedha (horse sacrifice). Meeting with Kapila in their search, they accused him of the theft, and the charge enraged him so much that he immediately reduced them te ashes. Thus, we find that the imagination of the Hindus has thrown an impenetrable veil of mystery and fable around Kapila, the traditional author of the Sankhya philosophy. Dr. Davis observes that Kapila was probably a Brahmin, who being disgusted with prevailing

beliefs and practices of his time, wrought out for himself a system by which he hoped to solve the mysteries connected with spirit and matter by reason alone. His memory survives only in his system, for of the details of his life, or of the time when he lived, we have no certain account. It is probable that he lived some centuries before Gautama Buddha.

The Buddhistic books describe the hermitage of Kapila to have been situated at Sakota Vanakhanda, in the Anuhimavatpradesa. This was also the place wherein the ancestors of Gautama Buddha established their residence. In honour of the sage the place was called Kapila. vastu. It corresponds to modern Nigliva, in the Nepal Terai. According to the Buddhistic legends, Kapila was a contemporary of Sujata, King of Saketa (Ayodhya), and lived about three hundred years before the birth of Buddha. We can therefore on the authority of tne Buddhistic works approximately place the age of Kapila to about 900 B. C.

Kapila taught his doctrine to Asuri. The latter imparted it to Panchasikhacharyya. Panchasikha was also called Kapileya. He composed 60,000 verses on the system. The works of Kapila, Asuri, and Panchasikha are not extant. It was in the time of Panchasikha that the doctrine became known over India. Since then it has exerted a profound influence, over all the departments of Indian thought. Almost all the works on Hindu socio-religious institutes such as Manusamhita, etc., all the Puranas such as Vishnupurana, Bhagavata, etc., the great epic Mahabharata, in fact, all the ancient works of the Hindus are saturated with the doctrines of the Sankhya philosophy. The astronomical works such as the Suryyasiddhanta, etc., and the medical works such as Susruta, Charaka, etc., contain a lucid exposition of the Sankhya doctrine. In fact we have not found a single respectable work in sanskrit prose or poetry which does not contain references to the doctrine of Prakrit and Purusha. Even our sacred Vedas foreshadowed it.

To our misfortune we have got no systematic history of the Sankhya teachers for some hundred years from Panchasikha downwards. It was in about the 5th Century A. D. that a Brahmin named Iswara Krishna prepared metrical summary of the Sankhya doctrine called Sankhya-karika. It consists of seventy verses giving an exposition of the entire Sankhya system. This is the most authentic and ancient work on the system at present available. It was translated into Chinese by Paramartha in the middle of the 6th Century A. D. The so-called Sankhya-sutra attributed to Kapila must be regarded as a spurious and later compilation. Also we don't agree with those who maintain that Tattva-samäsa which is a still shorter summary of the Sänkhya philosophy is the work of Kapila himself. In the 8th century A. D. the celebrated Sankaräehäriya who in his Vedanta-bhashya tried to refute the Sankhya doctrine quoted pasasges from the Karikas of Iswarakrishna but made no reference to the Sankhya-sutra or Tattva-samasa. Gaudapada early in the 7th century A. D. wrote a Bhashya or commentary on the Sankhya-karika of Iswarkrisna but said nothing of the Sankhya-Sutra or Tattva-samasa. In the 10th century A. D., Vachaspati Misra, of Methila, wrote his Sankhya-tattva-Kaumudi which is nothing but an elaborate exposition of Iswarakrisna's Sankhya-karika. The authorship of Tattva-samasa and Sankhya-sutra has not yet been finally settled and must remain for some time an open question. The Bhashya or commentary written by Vijnana-bhikshu on the Sankhya-sutra is known under the name of Sankhya-pravachana bhasha. There is also a *Tika* or gloss on the Sankhya-sutra written by Anuruddha. There was one Anurudha who flourished in Madras in the 12th century A. D., and became a convert to Buddhism and wrote three excellent works on Buddhist metaphysics. There is no satisfactory evidence to show that the Buddhist philosopher Anuruddha Sthavira was the same person who wrote gloss on the Sankhya-sutra. Vijnana-bhikshu, the author of the Sankhya-pravachana bhashya is said to have lived in the 6th century A. D.

Panchasikha who, we have seen, popularized the Sankhya philosophy for the first time must have flourished at least one hundred years before the birth of Gautama Buddha. Iswarakrishna, the celebrated author of the Sankhya-karika is said by European scholars to have lived in the 5th century A. D. ,though native traditions assign him to the first century B.C. It is extremely difficult for us to trace the gradual development of the Sankhya philosophy from the time of Panchasikha (in the 7th century B. C.) to the time of Iswarakrishna in the 5th century A. D. The expositions of the Sankhya philosphy found in the works written during those eleven hundred years considerably differ from one another. Manu's explanation of the evolution of Prakriti is altogether different from that found in the Mahabharata or Bhagavata purana. The explanation of Prakriti and Vichar found in the Buddhacharita-kavya and stated to have been studied by Buddha under Arada Kalama in Rajagriha, was very much different from that found in tha Sankhya Sutra which have come down to us. In the Buddhachritakavya written by Aswaghosha Bodhisattva in the first century B. C., we find an elaborate exposition of Prakriti, Buddhi Ahankara, five subtle elements, five gross elements, eleven organs, and the three qualities of sattva, rajas and tamas, etc. It is further stated there that Kapila and his disciples were fully enlightened in the system. Prajapati and his son received full light of it. Jaigishavya, Janaka, and Vriddha Parasara achie-

ved emancipation by means of the path. By combining the Brahminic and Buddhistic accounts in the Sankhya philosophy, we find that the celebrated Indian sage Kapila, the reputed founder of the system, was born somewhere in Northern India, and lived some three hundred years before the birth of Gautama Buddha. Though the original work of Kapila is not now extant, his thoughts have, however, stamped themselves upon the various branches of Indian learning.

This is a very brief summary of the atheistic school of the Sankhya philosophy propounded by Kapila. I now proceed to trace the history of the theistic branch of the Sankhya school, known as the Yoga system.

Pantanjali was the founder of the theistic Sankhya philosophy. He is also known to have been the author of the Mahabhashya on Panini. In his Mahabhashya (3-1-2-26) he has mentioned Pushyamitra and his Sabha, and in (3-2-2-111) has also alluded to the invasion of Saketa by the Yavanas. The word Gonikaputra, used in the Mahabhashya (1-4-3-51) refers, according to Nagesh Bhata, to Patanjali himself, and on the authority of Kaiyata we learn that he was also known under the name of Gonardiya. Prof. Goldstucker says: "Of more importance, however, is the information Patanjali gives us of having resided temporarily in Kashmir, for this circumstance throws some light on the interest which certain kings of the country took in the preservation of the great commentary." Rev. J. Ward, citing the Rudrayamala Tantra, Vrihannandikeswara Purana and Padma Purana, describes him to "have been born in the Ilavritavarsha, where his father, Angira, and his mother, Sati, resided, and that immediately on his birth he made known things past, present and future. He married Lolupä whom he found on the North of Sumeru, in the hollow of a Vata tree, and is said to have lived as a mendicant to a great age. Being insulted by the inhabitants of Bhotabhändara while engaged in religious austerities, he reduced them to ashes by fire from his mouth.

Patanjali's mention of the Council of Pushyamitra, and of the invasion of Säketa by the Yavanas, furnishes us with some clue to the determination of the age of the great Indian philosopher. By following the clue, scholars have ascertained that Patanjali lived in the 2nd century before the birth of Christ. Ilavritavarsha, which was his native country, was situated in the Himalayan regions. The inhabitants of Bhotabhandra, by whom he was insulted, and who were afterwards reduced by him to ashes, were no other than the people of Tibet. From the above it is evident that Patanjali belonged to the early branch of the Sakadvipi Brahmins.

Vyasa is said to have written Bhashya, or commentary, on the Yoga sutra of Patanjali. It is not known whether this Vyasa was the same as the aurhor of the Vedanta-sutra, wherein the Yoga system as well as the doctrine of the Sankhya philosophy were mentioned and refuted. His age can approximately be assigned to the first century A. D. Vachaspati Misra, in the 10th century A. D., wrote *tika* or gloss on the Yoga-sutra, and Bhojadeva of Dhara, in the 12th ceutury A. D., wrote vriti on it. There is also a *tikä* by Vijñanabhikshu who, as we have seen, flourished in the 16th centnry A. D.

Before proceeding to give an outline of the Sánkhya doctrine, I should state that the Indian systems of philosophy are not really meant for those who remain absorbed in the worldly concerns. It is those alone who have renounced the world and are desirous of cutting off all the worldly ties that can realise the bliss of emancipation described in the philosophical works. The worldly people can only imagine that bliss. To the people of the world philosophy is beneficial in so far as it sets before them an ideal of life even an imaginary approach to which is some consolation to them in time of miseries.

The main object of Kapila's philosophy is to relieve mankind from the suffering of pain. Our present life is not a blessing; it is only a wearisome burden, which is finally cast off when the soul has become free from all contact with matter. This state of the soul is called its *mukti* or final deliverance. According to the atheistic school of Kapila, the soul then gains an absolute, independence, a self-existence, which is not affected by any subsequent changes in the outer material world. But, according to the theistic system of Patanjali, the soul is then absorbed into the essence of the one Supreme Being (Paramatma).

There are three kinds of pain—called; *ädhyätmika*, *ädhibhautika*, and *adhidaivika*. The first kind includes bodily disease and mental suffering; the second includes all pain derived from external causes of every kind; the third includes the pain which proceeds from cold, heat, wind, rain, thunderbolts, the influence of the planetary bodies, etc. The great Indian sage Kapila, desirous of raising the world from the slough of despond in which he found it sunk, declared that the complete removal of the pains was the complete end of man,

For the effectuation of pain, Kapila laid down twenty-five principles: (*tattvas*) which are Prakriti, Buddhi, Ahankhra, 5 Tanmatras, 11 organs, and 5 Mahabhutas. Prakriti is the state of equipoise of the three ingredients, *viz.*, sattva, rajas and tamas. *Sattva*, or luminousness, is that which illumines; rajas, or moving force is that which agitates; and tamas, or darkness, is that which envelopes. The

Prakriti and all the productions thereof are composed of these three ingredients, called qualities. The entire material world consists of these three qualities. Our Buddhi, Ahankara, Tanmatras, Organs and Mahabhutas are mere combinations of them. Prakriti is nature in that state in which these three qualities are in perfect harmony. It is the undeveloped chaos in which there is neither light nor motion. The entire universe, the whole nature in that harmonious sleeping state, is called Prakriti. It is the first producer, or originant, being a kind of primordial germ whence twenty-three other principles are evolved. In brief, Prakriti is matter possessing no consiousness, no feeling, and no activity.

The first production of Prakriti is Buddhi or intellect. It is the faculty by which outward objects are presented to the view of the soul in their proper from. Ahankara or egoism proceeds from Buddhi. Ahankara is not merely the principle of self-consciousness, but it is that which produces relation of the self to the outer world. From the *sattvika*, or luminous part of Ahankara, proceed the eleven organs, and from the *tamas*, or darkness part of it, come the five subtle elements. The eleven organs are :—1, the eye; 2, the ear; 3, the nose; 4, the tongue; 5, the skin; 6, the larynx; 7, the hands; 8, the feet; 9, the organ of excretion: 10, the organ of generation and 11, the mind. The five subtle elements, are :—1, colour; 2, taste; 3, smell; 4, touch; and 5, sound; From the five subtle elements proceed the five gross elements, *viz.*, 1, fire; 2, water; 3, earth; 4, air; and 5, space. The things of the world are mere combinations of these elements. The human body is also a peculiar combination of these elements possessing, moreover, the eleven organs. Thus the entire universe containing the animate and inanimate beings is produced from the primordial matter called Prakriti. This process of evolution is called creation.

Purusha, or soul, is pure consciousness without feeling and activity. It is altogether passive, and is simply a looker-on having nothing whatever to do with the acts of creation. It has connection with the three qualities of sattva, rajas, and tamas. The Sankhya philosophy admits the eternal existence of innumerable separate individual souls, each soul by its junction with Prakriti causing the creation of its own phenomenal world, which world, however has an existence of its own independent of all connection with the particular Purusha to which it is joined. Each soul is invested, in the first place, with a subtle body (*linga sarira*) composed of Buddhi, Ahankara, five tanmatras and eleven organs, and afterwards with a grosser body formed of the five elements; the former accompanying the soul in all its transmigrations, while the latter perishes at each transmigration. At the time of *mukti*, or final deliverance, the *linga sarira* too is dissolved. Then the soul attains its self-existence.

In the above we have found that Prakriti is the potential cause of the material world, and is inoperative, except in connection with the Purusha. The Purusha (soul) is the source of consciousness and is quite indifferent, attributeless and inactive when not connected with the Prakriti. The Prakriti is one but the Purusha is a manifold as there are sentiment beings in the universe. After the mysterious connection between the Prakriti and Purusha has taken place, the Purusha becomes conscious of various things in the universe. The Purusha then apprehends as if he sees colours, hears various sounds, etc. But the real nature of Purusha unconnected with Prakriti is that he sees nothing, hears nothing, has no qualities nor actions if pure and unsoiled, eternal and indifferent. Through his connection with the Parkriti he, as it were, creates his own world. This is the condition of *samsara*, or bondage. The result of this bondage is the suffering of the three kinds of pains called *adhyatika*, *adhibhautika*, and *adhidaivika*. Now the highest end of a Purusha should be to liberate himself from this bondage in order to get rid of the miseries. This liberation can be effected only by the knowledge that the Purusha is quite distinct from the Prakriti. The moment the Purusha is cognizant that he is quite different from the Prakriti, the mysterious connection ceases, and he attains liberation. In this liberated state the Purusha attaions to the *Kaivala-Jnana* (absolute knowledge) of himself and is not coganizant of the mysterious or manifest universe. The perverted knowledge (*Vikrita-Jnana*) caused by the reflection of the Prakriti on him then passes away.

The connection between the Prakriti and Purusha may be best explained by taking the illustration of a white transparent glass and a red rose. When a red rose is kept near a white transparent glass the rose is reflected on the glass, and we see an image of the rose on the glass. The glass appears to be red, but in reality it is not red. As soon as we remove the connection the glass attains to its true nature of transparency and whiteness. In the same way the Prakriti is reflected on the Purusha. The Purusha apprehends an image of the Prakriti in himself. The image is the Purusha's perverted kowledge in consequence of which he sees various things in the universe. As soon as the connection with Prakriti ceases, the perverted knowledge terminates and the Purusha attains to the *Kaivala-Jnana* (absolute knowledge) of himself. At this moment the universe vanishes away from him with the miseries of it.

To Kapila the world of matter, unfolding and producing so much pain, is to be regarded as an enemy. Our present life is a mere bondage; it is full of pain; it can never be

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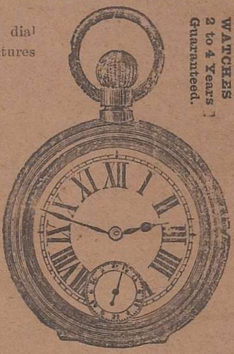

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